

HGS

June 25, 1925.

Gentlemen:

As requested in your letter of June 23, we have today shipped, by express collect, the fourteen reels of the motion picture photograph entitled "The Fifth Horseman" to Mr. E. M. McElahan, 1612 Pearl Street, Wichita Falls, Texas.

Respectfully,

14 reels

Assistant Register of Copyrights.

Messrs. Eccleston & Eccleston,
Washington Loan and Trust Building,
Washington, D. C.

The FIFTH HORSEMAN

JUN -1 1925

CAST OF CHARACTERS

St. John the Divine.....PHILIP VAN LOAN
THE FIFTH HORSEMAN.....GREGORY BLACKTON
John Franklin.....CORNELIUS KEEFE
DorothyUNA MERKEL
SonnyJOSEPH DEPEW
Tom Mater~~ALICE MAY~~
Colonel WoodsonLESLIE STOWE
"Red" HoganHORACE HAINE
"Bull" GormanWILLIAM BLACK
Buck DanielsAL STEWART
Pete OrloffLOUIS REINHARD

Chas Brooks

FEATURING

UNA MERKEL AND CORNELIUS KEEFE

(Section 3)

To tell the story of this picture would be unfair to our readers for here is one picture that every true American should see. Those who are fortunate enough to see it will not only thrill to its intensely dramatic moments but go home with a resolve to be not only better citizens but better Americans as well. We make the distinction advisedly.

The story of the picture is inspired by St. John the Divine's vision of the Fifth Horseman of the Apocalypse, symbolizing Righteousness, (from which it gets its title) and thereby giving it a religious background or motif. The story itself is strictly modern one of life in America today. In fact many of the episodes upon which it is built actually occurred.

Seldom has a better balanced cast been seen in any picture that has come along. Those of us who have become somewhat sophisticated will at once recognize that here is a picture where the casting director chose his people, not for "names" but for fitness as to type and ability to act.

Cornelius Keefe, as John Franklin, the Young American in charge of the activities of an organization devoted to social betterment, interprets his role with admirable forcefulness.

Una Merkel, as Dorothy, a flower with its roots planted in muck, will give your heart strings some vigorous tugs. Dorothy and John provide romance enough to satisfy the most exacting movie fan.

And Sonny! Who doesn't love a clean wholesome American boy? Joseph Depew as Sonny will make you want to go up and hug the next ragged, shining faced, newsboy you meet.

Alice May as Jane, Dorothy and Sonny's mother has one of those thankless roles but handles it with a skilfulness that not only exacts a full measure of sympathy but compels your admiration.

Charles Brooke in the role of Tom, Dorothy and Sonny's father is a finished actor of many years stage and picture experience. At first, you will be undecided as to whether to hate him or to look upon him with contempt—later... well, "all's well that ends well."

As for the others in the cast—well, as we said its a splendid picture from every angle; one every one, young or old should see.

HOWARD R. ECCLESTON
WILBER J. ECCLESTON

JUN 23 1925

ECCLESTON & ECCLESTON
ATTORNEYS AT LAW
PATENTS AND TRADE MARKS
WASHINGTON LOAN AND TRUST BUILDING
WASHINGTON, D. C.

June 23, 1925.

The Registrar of Copyrights,
Library of Congress,
Washington, D. C.

Sir:

On June 1, 1925 we filed for Mr. E. M. McMahon, 1612 Pearl Street, Wichita Falls, Tex., an application for copyright registration of a motion picture photoplay entitled "The Fifth Horseman."

The application was filed complete with the exception that we only filed two reels, while the motion picture photoplay comprises seven reels. Accordingly we are filing here-with five more reels to complete the first set and seven more reels constituting a second complete set.

These additional reels make the application complete and it is requested that the receipt of the reels be acknowledged and that the copyright be registered at the earliest possible date.

In the application the number of reels was not inserted and it is accordingly requested that the number "7" be inserted in the blank before "Reels".

It is further requested that the fourteen reels be returned direct to Mr. E. M. McMahon, 1612 Pearl St., Wichita Falls Texas, and that we be advised when the reels have been shipped to him.

Very respectfully,

452322

JUN 25 1925

OK. A. P.
OK. TEL. P.

HRE:LMH

Eccleston & Eccleston

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THE FIFTH HORSEMAN.

Story by E. M. McMahon

Cast.

The Young American - John Franklin - Cornelius Keffe
Dorothy Mather - Una Winkler
Jane Mather - the mother - Alice May
Sonny - John Sevier
Tom Mather. - Charles Brooke

"Bull Gorman" - the political Boss.

Red Hogan
Buck Daniels his henchmen.
Pete Orloff

Wm Black
Horace Haine
al Stewart
Louis Rumbert
Gregory Beaton

The Fifth Horseman

Colonel Woodson - the old Confederate soldier.

The Young American's mother.

St. John. (for prologue)

Philly Vautran

(BITS)

Rutledge - of the Young American's organization.

Secretary in Young American's office

Bartender

Negro who buys paper from Sonny

A white man who also buys a paper

Two men on motor boat

A flapper

Two gunmen

Store-keeper

Push-cart vender

Traffic cop

Cop at suburban police booth.

Two laboring men.

Two men in auto - who come to girl's assistance.

Doctor and
nurse

Men at Radical meeting

Four or five policemen

People on street.

Hospital attendants

SKTS.

Small back room of saloon

Large room back of saloon

Lower room in Mather dwelling

Upper, back room of same

Office (Organization headquarters)

Exterior of timent window

Old tobacco shop

Side window (exterior) Mather home. 1st floor.

Corridor in hospital

Living room in Young American's home.

Summer house - (possibly)

Main title THE FIFTH HORSEMAN.

1. FADE IN - exterior location
Biblical atmosphere.

St. John discovered, standing,
staring off, as if seeing
something in the distant skies
that is at once terrifying and
amazing

Title (double: against dark cloud effect)

Lettering is Old English
AND I SAW HEAVEN OPENED, AND
BEHOLD A WHITE HORSE; AND HE
THAT SAT UPON HIM WAS CALLED
FAITHFUL AND TRUE.

(smaller type)

Revelation of St. John
the Devine.

2. Same exterior - Close up of St. John.

His expression one of awe as
he looks off into the distant
skies

3. (first "take" for double exposure scene)

The Horseman, mounted on a white
charger, robed in white but not
hooded. His face should be
youthful, romantic - not unlike the

young Galahad. There is a cross emblazoned on a shield he carries and in his right hand is a broadsword, which gleams and reflects the light from a "spot".

After the figure is full in, let him slowly raise the sword, until the arm is straight and the sword nearly straight up.

His eyes look off, as though toward a distant auditor, and he speaks, sternly.

(hold long enough for title)

Title

"Babylon the Great is fallen, is fallen and is become the habitation of devils!"

With sword still raised, the figure remains motionless as it is faded out.

EXPOSE ON SAME FILM:

An effective cloud shot, without fade in or fade out.

4. Location as in 1.

St. John, standing, staring off, and then slowly turns and looks off in another direction. As he looks, he shakes his head, slowly, sorrowfully, as if what he sees is depressing
QUICK FADE.

Title A MODERN BABYLON.

5. FADE IN - distant shot of a city - with
nothing to identify it as any
particular city.
FADE OUT

6. FADE IN - A small dock.
A motor boat is at the dock
and two men climb out of it, to
look shore-wards carefully - as
if to be certain that they are
in no danger of observation.
Then, one of them jumps into
the boat and begins swinging
cases of liquor up to the dock.
Let cases be so placed that
labels on sides can be seen
plainly - perhaps such as "OLD
SCOTCH WHISKEY"
QUICK FADE OUT

7. QUICK FADE IN - exterior
A sporty roadster stands at the
curb, a pert, brazen flapper
lolls behind the wheel with a
cigarette dangling from her lips.
A cop stands beside the car,
sternly making out a summons,
when she reaches out and pats
him on the cheek - then drops
her hand to tear the summons slip
from his book and squeeze it into
a little ball which she tosses
away. He stares at her,
vamped to helplessness, as she
drives off.

QUICK FADE OUT

8. Exterior location - front of store.
QUICK FADE IN

Shifty-eyed individual - typical gunman, stands close to entrance of store, watching sharply up and down the street.

Another gunman suddenly backs on from store with gun raised to cover proprietor inside. Both gunmen run off together as proprietor enters from store, yelling for help.
QUICK FADE OUT

8-A. Exterior of Gorman's saloon
Gorman, "The Boss", getting out of automobile. Exits in saloon and auto goes off

9. Small back room of saloon.
An old desk at one side, with telephone. Tom, Hogan, Daniels and Orloff sit at a table.
Bartender enters and gives Tom a bottle of whiskey which he pays for.

10. Small back room of saloon.
C.U. doorway
Gorman appears in doorway, a crooked grin on his face as he watches.

11. Small back room of saloon.

Full shot.

Gorman enters slowly as Tom and others exit toward a side door. Gorman and bartender exchange grins as The Boss crosses to the desk and sits. Bartender exits to saloon.

12. Small back room of saloon.

Medium shot. Gorman at desk.

He picks up phone and calls a number

13. Exterior of Mather home - a dirty, ramshackel cottage.

Jane Mather (the mother) stands in doorway, a picture of utter dejection and hopelessness, as she leans wearily against the wall and looks off with unseeing eyes.

14. Street corner -

Sonny, with newspapers - ragged and barefooted.

Push cart, laden with fruits and candies, passes slowly between Sonny and the camera.

He gazes after it longingly.

15. Exterior Mather home as in 13.

Jane at doorway as before - but

15 continued.

she suddenly sees Tom and others coming, and hurries into the house.

15-A. Lower room of dwelling

Jane on from exterior, alarmed and in despair. Then goes on through toward upper floor

15-B. Exterior Mather home

Tom, Hogan, Daniels and Orloff enter and go into house

16. Small back room of saloon.

Medium shot

Gorman at phone - his face is distorted with rage now and he is obviously arguing with someone. Listens for a moment with impatience and then snaps in answer

Title

"Well, you tell the Mayor it's Gorman that wants him - and to make it snappy!"

Gorman concludes title with an angry snarl, snags and then listens for a moment. Then face relaxes as he gets Mayor on the phone.

a letter. A very efficient looking secretary sits at a desk nearby. The Young American pauses near a window, as he reads

Title _____

**AND A YOUNG AMERICAN IN
CHARGE OF ITS PRINCIPAL
ACTIVITIES -**

21. Office.

Close up of the Young American - as he stands near window, reading the letter

INSERT. Portion of letter - typewritten.

and your organization
for the glorious work
You are carrying on.

say, in conclusion, that the
poor people of my church will
forever bless you for answering
their appeal.

Sincerely,

Rev. James S. Wilson. D.D.

22. Office.

Medium shot.

Young American folds letter thoughtfully and moves away slowly toward desk of secretary.

23. Office.
Full shot.

Young American drops letter into a tray on secretary's desk and then moves off thoughtfully again toward window. He stands, idly gazing through window.

Continuation of 23.

24. Office.

C.U. Young American

Gazing through window - and down, as though at another window in a house back of the office building.

27. Office.

C.U.

toward the Young American standing at window. She smiles knowingly. Then says, "Is she there, today?"

Title

A FACE - FRAMED BY THE
BEGRIMED WINDOW OF A
NEARBY HOVEL -

28. Office.

C.U. Young American.

Standing at window. Faces bearing secretary speak to him and is somewhat surprised.

25. Exterior of window.

Dorothy's face seen through window, as she sits in chair within

26

29. Office.

C.U. Young American

Gazing speculatively toward the distant window

enters from window and sits at his desk hourly. Sits back in chair and says to secretary, with puzzled expression

Title

DAY AFTER DAY - FOR WEEKS;
UNKNOWNLY LOOKING FOR HER -
WONDERING AND PITYING.

Continuation of 26.

27. Office.

C.U. of secretary.

She looks up from her work toward the Young American standing at window. She smiles knowingly. Then says, "Is she there, today?"

28. Office.

C.U. Young American.

Standing at window. Turns hearing secretary speak to him and is somewhat nonplussed for the moment. Then answers "Yes!" nodding, and turning again for a brief look through window. Then starts for his desk

29. Office.

Medium.

Secretary at desk working. Young American enters from window and sits at his desk nearby. Sits back in chair and says to secretary, with puzzled expression

Title "Have you noticed her, too?"

Secretary smiles, and replies, meaningly but good-naturedly that she has - but then adding

Title "But it doesn't take my mind off business."

The Young American grins rather embarrassedly and straightway begins to be very busy with papers etc. on desk before him. His secretary watches him out of the corners of her eyes with amusement.
FADE OUT

Title TOM MATHER

30. Interior lower room of dwelling
Medium-close shot of Tom at table, shuffling cards. Bleary-eyed and stupid with liquor

Title

11
WHOSE WORST FAULTS
WERE HIS COMPANIONS -

31. Lower room of dwelling
Medium shot of others at table.
Hogan, Daniels and Orloff

Title

"Red" Hogan

32. Lower room of dwelling
C.U. of Hogan. A surly, criminal
type

Title

"Buck" Daniels

33. Lower room of dwelling
C.U. of Daniels
A stupid, puffy-eyed bum

A

Title _____ Pete Orloff

34. Lower room of dwelling
Close up of Orloff
A shifty-eyed, foreign type -
somewhat rat-faced

Title _____ AND THE WORST OF ALL EVIL
COMPANIONS

35. Lower room of dwelling
Close up of quarter-filled whiskey
bottle on the table.

36. Lower room of dwelling
Tom dealing cards. Hogan
picks up the bottle and com-
plains that there's only one
drink left. Tom tells him
not to worry - there'll be
more, and turns, calling as
if to someone on upper floor

37. Back room of Mather dwelling
 Dorothy in chair near window.
 Jane Mather sitting nearby,
 on sewing - has heard Tom call
 from below and gets to her feet,
 worriedly

38. Lower room of dwelling
 Tom yelling, "C'mon down here!"

39. Back room of dwelling
 Jane turns toward Dorothy with
 a despairing look, and then
 goes to answer summons

40. Back room of dwelling
 C.U. Dorothy - soft focus
 Gazing sadly after mother

41. Lower room of dwelling
 Jane on, timidly - asking Tom
 dully what he wants. He snarls
 at her

Title

"Ain't that brat sold
 his papers yit?"

Continuation of 41.

Jane senses at once why he wants to know. Then she shakes her head, negatively, and sadly starts to leave, when Tom jumps to his feet and crosses to her, angrily

42. Lower room of dwelling

Medium - Tom and Jane

He grasps her by the shoulder with a grip that makes her wince, and tells her she's lying to him.

Jane denies - "No, no Tom - he hasn't come home - " and then pleadingly, begs him

Title

"Don't take Sonny's earnings, Tom! We need so much!"

Tom angrily thrusts her away from him and strides back to the table. She slinks away.

43. Lower room of dwelling

Full scene.

Hogan, Daniels and Orloff - each amused in his own way as Tom joins them, vowing what he is going to do

Title "SONNY" -

44. Street corner as in 10.
Sonny selling papers

45. Street corner
Close up of Sonny
Counts remaining papers - only
five left. Then sees how
much money he has. Glances
at it in his hand and looks
off with a sad little smile,
just for a moment's thought.
Then puts money away and
continues calling papers.

46. Back room of dwelling.
Jane enters to Dorothy ~~and~~
with depressed attitude.
Goes to her and tells her
hopelessly what is going on
in the room below. Dorothy
tells her mother

Title "Get me my crutches,
mother."

Continuation of 46.

Jane refuses - cannot let her go down there; begs her not to think of it. Dorothy surrenders reluctantly.

47. Office.

Young American leaves his desk and crosses to a file cabinet near window

48. Office.

Near file cabinet, close to window
Young American pulls open a drawer of the cabinet and begins looking for a letter when his eyes stray toward the window and he forgets for a moment what he is doing

49. Exterior of window.

Dorothy sitting at window

50. Office.

Near file cabinet, close to window
Young American resumes looking for letter in the cabinet - finds it and starts back toward desk - pausing for a second to look through window again.

51. Back room of dwelling
 Medium shot - Dorothy and mother
 Dorothy is saying to mother,
 sadly

Title "If we could only
 warn Sonny - not to
 come home now - "

Mother glances apprehensively
 toward clock

52. Back room of dwelling
 C.U. battered alarm clock - hands
 pointing to 5:40

53. Back room of dwelling
 Mother shakes her head, hope-
 lessly, as if saying that he
 can't be warned now

⁵⁴
 54. Street corner
 Sonny selling papers - has only
 three left

Title

NEARBY - ONE WHO HAD APPOINTED
HIMSELF SONNY'S FRIEND AND
COUNSELOR -

55. Interior tobacco shop.
Long shot; old fashioned, run-down store.
The Colonel sits in chair
tilted against back wall,
cleaning his pipe.

Title

COLONEL WOODSON - ONE OF THE
FAST DWINDLING GREY-CLAD HOST
THAT FOLLOWED LEE AND JACKSON.

56. Interior tobacco shop.
Close up of the Colonel
Cleaning his pipe; he pauses
and looks up toward a clock
on the wall, with a humorous
twinkle in his eyes

57. Interior tobacco shop.
Close up of wall clock
Hands pointing to five
minutes of six

58. Interior tobacco shop.
Close up of the Colonel
Turns his gaze from clock
toward doorway of shop

59. Street corner
as seen from tobacco shop.
Sonny selling ~~newspapers~~
paper - has two left

Title

THE COLONEL HAD BARGAINED
TO BUY THE LAST PAPER EACH
DAY - IF DELIVERED BY SIX.

60. Interior tobacco shop.
Colonel rises from chair and
walks toward camera, pausing
to look at clock again - then
out toward street grinning.

61. Street corner.
As seen from shop.
Sonny with two papers left -
is worried and calls anxiously
for a customer

62. Interior tobacco shop.
Colonel stands near camera
looking out toward street and
then toward clock on the wall.
Shakes his head rather sadly
but then suddenly slaps his
leg, delightedly and laughs.
Reaches in pocket for pennies
and Sonny enters to him with
his paper

63. Lower room of dwelling
Tom and companions - Tom in an
ugly mood

64. Lower room of dwelling
Medium shot
Tom angrily promising dire things
when the boy gets home.
Get up and starts unsteadily
toward door

65. Exterior - near door of Mather home
Tom on from house and stands
looking angrily up and down
street - then exits in house again

66. Tobacco shop.
Medium shot
Sonny and the Colonel. Sonny is counting out some pennies and then gives them to the Colonel, saying

Title

"Please keep this money for me. I might need it to buy more papers."

The Colonel looks puzzled, but agrees, and pockets the money.
~~CONFIDENTIAL~~

Continuation of 66.

Sonny looks at the money he has kept, and then thrusts it into his pocket again and says to the Colonel with happy anticipation

Title _____

"My mother's waitin' for this - an' believe me, she an' my sister need it!"

Colonel looks interested - and then says to Sonny, "How 'bout your dad?"

67. Tobacco shop.

C.U. Sonny

His face falls - mention of father saddens him, but he looks up and says rather ruefully

Title _____

"Oh, I got a father all right!"

68. Tobacco shop.

Medium.

The Colonel beams - gets a cigar from the case and holds it out to Sonny, telling him

Title _____

"Take this to your father -
with the compliments of
Colonel Woodson!"

Sonny, somewhat surprised, takes the cigar mechanically. Evidently this man doesn't suspect that his father doesn't deserve gifts.

But he can't explain all this - so puts the cigar in his blouse and thanking the Colonel, exits.

The Colonel watches after him, pleased with himself.

69. Lower room in dwelling

Tom pacing floor unsteadily - sore and impatient. Companions at table. One of them suggests "Maybe the old woman has some money!" Tom agrees, and starts toward upper floor

70. Upper room in dwelling

Dorothy at window - Looks toward door as Tom enters. He asks in a surly manner, "Where's your mother?" Jane enters from another room. Tom goes to her belligerently, but she checks him with more spirit than usual.

He stops, staring at her with some little surprise as she says, indicating Dorothy

Title _____

"Do you realize, Tom Mather, that this child might have had a chance - but for you?"

70 - continued.

Tom stares at her, taken back for the moment. Then denies angrily

71. Lower room in dwelling

Medium shot.

Orloff is telling Hogan and Daniels, with an evil grin and a gesture, indicating the upper floor

Title

"I seen her once.
She's a pip - even
if she can't walk!"

Hogan's interest aroused at once.
"You dob't say!" and then he
declares that he thinks he'll see
for himself

72. Lower room in dwelling

Full shot

Hogan leaves the table and
crosses room to go to upper
floor

73. Upper room in dwelling

Tom angrily denying that he is responsible for their misfortunes when Hogan enters.

Tells Tom to come on downstairs. Tom starts with interest and asks

Title

"Is the kid down there?"

Hogan hesitates - then decides that the lie is a good method of getting him out of the room.

Nods, shortly, and Tom lurches off.

Hogan starts after him but stops and looks back at Dorothy

74. Upper room in dwelling

C.U. of Hogan

Eyes narrowed - an expression of cunning

75. Upper room in dwelling

C.U. Dorothy at window

Watching Hogan worriedly

76. Upper room in dwelling

Full shot.

Hogan glances at Jane who tells him to get out. He does.

77. Exterior Mather cottage
Near door

Tom standing at door, sullenly
watching up street for Sonny
to come

78. Lower room in dwelling

Hogan enters from upper floor
and crosses to table. Asks
where Tom is, and Orloff points
toward exterior.

Hogan sits, telling them that
the girl is a pip, all right.

79. Upper room in dwelling.

Jane Mather is assuring Dorothy
that she'll take a hand in things
downstairs, and exits.

80

80. Upper room in dwelling

C.U. Dorothy at window.

Watches after her mother, sadly.

81. Office.

Full shot.

Young American and mother dis-
covered - mother sits at secre-
tary's desk, talking to him.
She has her hat on as if just
in from the street

82. Office.

Medium shot - Mother and Young American
He is in a reflective
attitude as if considering
something mother has just
said to him.
She suddenly asks him,
curiously

Title

"Haven't you ever con-
sidered marriage, Son?"

He looks at her, surprisedly,
and then with a smile, shakes
his head negatively.
Tells her

Title

"I've never even been in
love with any young
lady - "

He is looking off as he stops,
as if not really sure that
what he has said is true - but
then he suddenly dismisses
his thoughts and assures her
that that is the case. She
smiles and shakes her head
hopelessly

83. Upper room in dwelling

Close up of Dorothy in chair.
Staring off sadly. Suddenly
gives a start and listens
toward lower floor

84. Lower room in dwelling

Jane stands in corner of the Room with Sonny behind her, and she is trying to keep Tom away from the boy.

Hogan, while the attention of others is distracted, sneaks out of room toward upper floor.

Tom draws back his fist to hit Jane. Continue action so that actual blow can be cut out

85. Lower room in dwelling

Medium shot.

Start camera on actual landing of blow. She staggers and falls and Tom seizes the boy, demanding his money.

Sonny takes out the cigar and offers that - but Tom angrily knocks it out of his hand and repeats his demand for money

86. Upper room in dwelling

Dorothy in chair, with head bowed sorrowfully. Hogan quietly enters and grins.

Regards her with complete assurance in being welcomed as he says, "Hello, kid!"

Dorothy looks up at him, startled

87. Lower room in dwelling

Jane sits on floor in corner, half-stunned. Tom has gone. Sonny, crying over mother, is trying to comfort her.

88. Lower room in dwelling
Medium

Sonny reassuring mother.
Tells her

Title _____

"I'll get some more
papers and sell 'em!"

Sonny reassuring mother who
stares at him dully - still
stunned by Tom's blow. He
starts off, glaring angrily
at the men in the room.

89. Upper room in dwelling
Medium

Hogan has seized Dorothy. ~~and~~
she is struggling in her chair ~~to~~
~~she~~ thrust him away from her.
She screams.

90. Lower room in dwelling
Medium.

Jane on floor. Hears scream
from upper floor and suddenly
her senses are alert. She
starts to her feet - listens
for a moment - then makes a
dash for the upper floor

91. Upper room in dwelling

As scene opens, Dorothy by a superhuman effort, thrusts Hogan away from her and he staggers on his feet for a moment, drunkenly.

About to start back toward her when Jane enters and he turns on her with a snarl - telling her to get out.

92. Upper room in dwelling

C.U. Jane

A desperate expression as she faces Hogan defiantly. Then her eyes leave his face as she sees, on a table across the room

93. Upper room in dwelling

C.U. close up knife on table. Should be a knife with one extra long blade

94. Upper room in dwelling

Full scene

Jane springs across room for the knife and is struggling to open blade when Hogan grabs her arm and the knife is sent spinning to the floor

95. Upper room in dwelling

Close up of knife on floor - lies on its back with half-open blade pointing upward

shoot plenty

96. Upper room in dwelling
Full scene.

Jane and Hogan struggling.
Dorothy watching, fearfully

97. Upper room in dwelling
Close up of Dorothy.

Watching the struggle -
(shoot plenty.)

98. Upper room in dwelling
Full scene.

Jane and Hogan struggling.
With a desperate effort, she
frees herself from him and
pushes him away. He stumbles
and falls backward to the
floor

99. Upper room in dwelling
Close up.

Knife on floor with half-open
blade sticking up as in 93.
Hogan falls into close-up, on
blade of knife.

Face is at once contorted
with pain and he rolls over,
face down, with knife stuck
in back

100. Upper room in dwelling
Close up - Jane, staring at Hogan with
horror

101. Upper room in dwelling.

Medium shot - Dorothy, staring down at Hogan in horror - then looks toward her mother, speechless. Jane enters, slowly, keeping her wide-open eyes on the man on the floor and crouches beside Dorothy's chair.

Then, suddenly, she sinks limply to her knees and buries her head in Dorothy's lap, sobbing.

FADE OUT

Title

MEANWHILE - POURING OUT
A PITIFUL STORY -

NIGHT SEQUENCE

102. Interior tobacco shop.

The old Colonel is in his chair - and Sonny is telling him, tearfully, all that has happened.

103. Tobacco store.

Close shot Colonel and Sonny.

Sonny concluding his story, sadly. The Colonel's face hardens as if ~~hushhushhush~~ enraged by the boy's recital of events and he stares off, sternly for a moment.

Then shaking his head, sadly, he says, as if to himself

Title

"The old sickening cry, of

distressed women and hungry children! The same spirit of lawlessness abroad in the land!"

Sonny is staring at the Colonel, not understanding all this - and then the old man says to him, with deep earnestness

Title _____

"Nearly two thousand years ago, Sonny, a Man gave His life that you and I might live."

Pauses, and then goes on with

Title _____

"Down through the centuries, Christian men and women have struggled to keep alive His great teachings."

Continues, after a pause

Title _____

"I was one of thousands who struggled through reconstruction days, to defend the helpless and preserve the sanctity of the home."

The old Colonel talking - and then as if he as if he sees the old scenes again, he stands up, telling Sonny how the men came from all directions
FADE OUT

104. FADE IN - SCENE OF RIDERS GATHERING
FADE OUT.

105. FADE IN - Close up of Colonel, standing, continuing, with eyes alight

Title

"We were led by the
Fifth Horseman -
for God, our Country
and our homes!"

Continuation of closeup

106. Tobacco shop.

C.U. Sonny, looking up at Colonel
and listening awe-struck

107. Tobacco shop.

FROM REAR OF SONNY - who listens as
the old Colonel goes on talking
over his head - seeming not to
realize that he is addressing
the boy. DISSOLVE IN VISION
AT ONE SIDE OF THE COLONEL, OF
THE FIFTH HORSEMAN, SITTING
MOTIONLESS IN THE SADDLE - MAKING
THE "DOUBLE" AGAINST THE GLOOM
OF THE INTERIOR

Title

"It was the Angel of the Apocalypse,
Sonny, who led us - and that Spirit
is on earth today. God help you to
find it and bring it into your home!"

108. Tobacco shop

C.U. Sonny

He is listening, awe-struck -
but suddenly points toward
the vision, speechless with
surprise

Title

WHO CAN SAY WHAT THINGS
MAY BE REVEALED TO THE
EYES OF A CHILD?

Sonny pointing - then finally
finding his tongue and saying
"Look!"

109. Tobacco shot.

From rear of Sonny. (Vision has disappeared
Drops his hand and the Colonel
stares at him in amazement, but
then slowly turns to see
what the boy means.

He thinks he understands - and
goes and gets a small American
flag on the far wall, which he
believes the boy has pointed
to.

110. Tobacco shop

C.U. Sonny - watching, puzzled.

111. Tobacco shop.
Full scene

The Colonel is moving toward Sonny with the little flag. He gives it to him and says

Title

"Take it with you, Sonny - and remember - there are millions of men and women determined to uphold that flag with the Spirit of Righteousness!"

Then the Colonel bends low to the boy, and takes his hand,
ku

112. Tobacco shop.

C.U. Colonel and Sonny

The Colonel says something to him and Sonny's eyes open wide in wonder. "Now, don't forget that!" the old man warns him in a kindly way. The boy shakes his head solemnly

113. Tobacco shop.

Full scene

Sonny exits. The Colonel watches him leave.

Title

IMBUE WITH THE OLD COLONEL'S
DOCTRINES, SONNY BELIEVED
THAT HE HAD ONLY TO HAIL THE
FIRST MAN HE MET TO FIND A
HELPING HAND.

114. Corner. (NIGHT)

Sonny with papers. A man
stops to buy one

115. Corner. (NIGHT)

Close up.

Man pays for paper and Sonny
stops him as he is about to
move on. "Mister," he says

Title

"Mister - are you - "

Sonny stops, doubtfully - thinks,
"What was the word?" Oh, yes -
he remembers - and then com-
pletes the question. The man
looks amazed for a second and then
smiles and shakes his head - he
is not. Sonny disappointed as
the customer moves off.

116. Office.

The Young American has his hat
on. Turns out lights and exits

117. Corner (NIGHT)
Negro stops to buy paper from
Sonny

118. Corner (NIGHT)
Close up
Sonny says to Negro - "Mister -
are you etc. etc."
The coon looks at Sonny in
amazement with his eyes wide.
Then says

Title

"What's de mattah wif you,
boy! When I sees a white
spirit, I runs!"

119. Corner - (NIGHT)
Longer shot
Coon moves away with backward
glances of amazement at Sonny.
The Young American comes on and
Sonny calls "Evenin' paper!"
He stops and goes over to the
boy

120. Corner - (NIGHT)
Close up
Sonny sells the Young American
a paper. Then, hopelessly, asks
him the question.

121. Corner (NIGHT)

Close up of The Young American

He is staring down at Sonny
with amazement. His eyes
fall to the boy's feet, and
then to his ragged pants

122. Corner (NIGHT)

Close up of Sonny

Standing there looking up,
sorrowfully with a tear-stained
face

SLOWLY TILT CAMERA FROM HIS
FEET, UP TO HIS FACE

123. Corner (NIGHT)

Medium

The Young American stoops on
one knee and takes the boy's
hand in one of his, telling
him, seriously

Title

"You are a very small
boy to be asking such
a big question?"

Sonny repeats it, hopefully.
The Young American smiles, but
ignores the question and asks
how many papers he has left.

The question distracts Sonny
and he counts them. The Young
American buys them all and
asks him

Title

"Now, what are you

going to do with all
that money?"

123
Gonny tells him, sadly, and
the Young American shakes his
head sympathetically.

Then he gives the boy a comforting pat on the shoulder and says good-bye to him.

124. Corner (NIGHT)

Full scene

one
Sonny leaves - The Young
American starts to go off in
the opposite direction, when
he stops, looking back toward
Sonny. Makes a sudden deci-
sion and ~~xxxxxxxxxxxxxxxxxxxxxxxxxxxx~~
~~turns~~

Title

UNDOUBTEDLY, A CASE
WORTHY OF INVESTIGATION.

The Young American turns and starts off after Sonny, but obviously, with no attempt to catch up to him. He simply follows him.

FADE OUT

Title

THE NIGHT GROWS DARKER.

125. Upper room of dwelling.

G.U. Dorothy in chair - frantically
telling father - off scene -
that it happened this way - and
that way, etc.

126. Upper room in dwelling
Full scene

Tom standing unsteadily, with Dorothy trying to convince him how it all happened.

He impatiently makes a gesture of disbelief but she insists that she is telling the truth

127. Lower room in dwelling

A half-filled whiskey bottle on table

Sonny enters and looks around with surprise at finding the place deserted. Then hears his father's voice upstairs

128. Upper room in dwelling

Tom telling Dorothy what will happen to her mother for killing Hogan -

129. Lower room in dwelling
Medium.

Sonny hears father's voice upstairs. A look of desperation - then sees whiskey and angrily grabs it up, starting toward street with it

130. Exterior Mather house. Close to side window
NIGHT

The Young American stands looking cautiously in window

131. Street. (close-up shot anywhere)

NIGHT

Sonny throws whiskey bottle down savagely, breaking it and then picks up stones and hurls them at bottle in a frantic rage

132. Exterior Mather house

NIGHT

Close to side window

The Young American watching off at Sonny, bewildered by boy's actions. Then suddenly looks in through window as if hearing someone in the room

133. Lower room of dwelling

Tom looking about for whiskey. Sonny enters and stops, startled, when he sees his father.

Tom pays no attention to him, but continues looking for whiskey

134. Exterior - close to front door

NIGHT

Jane on with a revolver which she is covering with her apron as she enters. Has a wild, hunted look, as if hardly conscious of what she is doing. ~~Sam~~ Looks furtively up and down street and then goes into house

135. Lower room of dwelling

Jane on to Tom and Sonny. Tom is making the boy put his money on the table as she crosses the room, staring at him - the gun still hidden under her apron.

Tom turns on her as he scoops the money into his hand

Title

"You better git out! Hogan
is dead and th'cops'll be
here!"

Tom exits, as Jane stands staring
after him. Sonny goes to her
and puts his arm around her but
she doesn't seem to realize that
he is in the room. She is obsess-
ed with the fear of impending
arrest

136. Exterior - near side window
NIGHT

The Young American draws back
from the window with determination
to go into the house - exits toward
front

137. Exterior - close to front door
NIGHT

Young American on - from side.
Knocks on door

138. Lower room in dwelling

Jane hears knock. Trembling
with fear - draws gun from under
apron. Sonny stands back a little
as though astounded at mother's
action

139. Exterior - close to doorway
NIGHT The Young American puts hand
on knob and opens door

140. Lower room in dwelling
Medium - Jane and Sonny
She raises gun but Sonny sees
who it is and with a cry of
fear, pushes her arm upward as
the gun goes off.
The American enters and takes
the gun from her gently.

141. Upper room in dwelling
Medium Dorothy in chair - hears shot
below and worriedly picks up
crutches on floor beside chair.
Struggles to her feet and
slowly starts toward lower floor

142. Lower room in dwelling
The Young American is trying to
explain to Jane that he hasn't
come to arrest her. She ~~shakes~~
sways, as if ready to collapse
and he seizes her, helping her
to a chair

143. Lower room in dwelling
Medium - American, Jane and Sonny
He stands over her, trying to
reassure her - Sonny tells him
why she tried to shoot him and
The Young American smiles as
he tells the mother

Title

"It's a good thing Sonny
spoiled your aim - because
I've come here to help you!"

Jane looks at him wide-eyed with
amazement - "Help me?" she asks
dully bewildered - as if anybody
could ever think of helping her.
He assures her that he means
it

144. Interior - CLOSE TO CLOSED DOOR, AS IF AN
ENTRANCE TO LOWER ROOM.
Dorothy stands at door on crutches,
listening to voices beyond the
door with a curious expression

145. Lower room in house.
The Young American is sitting
talking to Jane, and Sonny, asking
them what has happened

146. Interior - as in 144 CLOSE TO DOOR
Dorothy puts hand on knob and
slowly turns it

147. Lower room in house
Close up of the Young American
Talking....Reassuringly. Turns
slightly as if hearing door open
and stops in middle of a sentence
with an expression of amazement

148. Lower room in dwelling
C.U. Dorothy, standing on crutches
near closed door - looking toward
camera

149. Lower room in dwelling
Close up of Young American
Staring toward Dorothy - speechless
for the moment - then rising

150. Lower room in dwelling
Full shot
Young American rises from chair
and crosses to Dorothy

151. Lower room in dwelling
Close up Dorothy, standing on crutches
Young American enters to her and
seems about to put his arm around
her as though absent-mindedly
feeling that she knows him as well
as he knows her
But he checks himself - remember-
ing. Then says to her with sur-
prise

Title "Is this - your home?"

Dorothy nods slowly, wondering
who he is and why he has come to
her in this manner. He draws
back a little, rather embarrassed
at his own temerity. Then asks
her to sit down with them

152. Lower room in dwelling

Full scene

Young American helping
Dorothy over to chair near
Jane and Sonny

153. Small back room of saloon.

Hogan lying on a cot. Gorman,
Orloff and a doctor near.
Doctor says to Gorman - as he
prepares to leave

Title

"Nothing serious. He'll
soon be all right!"

Doctor leaves. Gorman turns
to Orloff and tells him, with
an air of authority

Title

"If you see Tom Mather;
tell him I want him."

Gorman exits to nearby room.

154. Lower room of dwelling

Medium.

Young American, Jane, Sonny and
Dorothy.
Dorothy telling Young American
what happened upstairs.
Mother despondent about it. He
reassures her, saying

Title _____

"Don't worry. If the man were dead, there would have been an investigation by this time."

Young American completes title reassuringly and then turns to question Sonny when he notices a bit of the little flag protruding from Sonny's blouse.

Pulling it out, wonderingly, he asks him where he got it. Sonny tells him

155. Lower room in dwelling

C.U. of Young American, listening with a mixture of surprise and amusement

156. Lower room of dwelling

C.U. of Sonny - concluding with

Title _____

"- so that's why I asked you. He said there was millions of 'em!"

Sonny innocently serious as he concludes

157. Lower room in dwelling

Medium shot

Young American laughs heartily at that. Sonny watching him with surprise.

Then he assures Sonny that there are millions of 'em.

Drawing out a wallet, he extracts a bill and gives it to Jane, telling her

Title

"I'm your friend - and I want you to let me help you."

She takes the money, hardly able to thank him - as he turns to Sonny and says

Title

"Come on, Sonny! We'll find out what's happened to Mr. Hogan!"

Rises and starts to go with Sonny, when Jane gets to her feet and goes to him, thanking him with heart-felt emotion

158. Lower room in dwelling

C.U. Jane and Young American.

Jane thanking him. He smiles and draws a card from his pocket, glancing at it before giving it to her. Then puts it in her hand

158 continued

She looks at it and then raises her eyes to his, with surprise. Then puts it in the bosom of her dress.

159. Lower room of dwelling

C.U. Dorothy, sitting
Watching the Young American and her mother, off scene. Then suddenly smiles, as if he is looking toward her.

He enters and takes her hand in his, tenderly. Smiles reassuringly, as he says to her

Title _____

"I've seen you - from my office window - every day, for months and months."

Dorothy looks up at him, surprised and hardly knowing what to say. Then smiles a little ruefully as she replies

Title _____

"But you couldn't see all the ugly poverty around me."

He releases her hand and gazes down at her, sorrowfully - "No," he replies, "I couldn't!"

Title "I could see only beauty!"

She drops her eyes, as he turns away

160. Lower room in dwelling

Full scene

Sonny is putting the little flag on the mantel - The Young American calls to him. Says goodbye cheerily to Jane and Dorothy and exits with Sonny.

Jane goes toward Dorothy - sinks down on her knees beside her, with a prayer of thanks
FADE OUT

*Gal
Rue Gorman*

Title FADE IN

"BULL" GORMAN WAS A TYPICAL
"POWER BEHIND THE THRONE"
IN AMERICAN POLITICS.

161. Large room back of saloon.

C.U. of Gorman, sitting at table -
talking to others off scene

Title

THE CITY ADMINISTRATION HAD
DISPLEASED MR. GORMAN -
SO HE HAD DECIDED TO PUT
CERTAIN RADICALS IN POWER

162. Large room back of saloon.

Full shot. There is a door leading to saloon in front - another door to side room. (already used) Near door to side room is draped an American flag - so that portion of it hangs down below top of door.

Gorman at table - talking to tough looking bunch of Radicals, seated around room.

Title _____ IN THE ADJOINING ROOM -

163. Small room back of saloon.

Hogan on cot. Tom sits near him. Hogan weakly giving vent to his anger at what has happened. Says to Tom

Title _____ "I'll git even! When I start out to git something - sooner or later I git it!"

Hogan completing declaration with all the earnestness he can muster. Tom doesn't like his threat - but says nothing. Orloff on, from nearby room. Speaks to Tom, with a jerk of his head toward other room.

Title _____ "The Boss said for you to see him."

163 continued.

Orloff exits to nearby room.
Tom gets to his feet, looking
after him uncertainly.

Tom then crosses slowly
toward door to larger room.

164. Small room back of saloon
Near door to larger room.

Tom opens door and looks into
larger room. Portion of the
flag hangs down on other side
of door. One of the Radicals
is standing, making a speech.

Tom stands there for a moment
and then suddenly looks back
toward Hogan.

165. Small room back of saloon.

Tom at door of larger room,
looking toward the Young American
who has entered and stands near
Hogan.

166. Small room back of saloon

Medium shot, Young American and Hogan
He asks Hogan, somewhat amusedly,
how badly he is hurt. Hogan
snarls answer and then asks who
he is. The Young American tells
him, smiling

Title

"Oh, I'm just investi-
gating. Wanted to see
if it would be necessary
to send flowers."

166 continued.

Hogan doesn't see the joke.
Makes a surly answer

167. Small room back of saloon
Near door to larger room.

Tom looking back toward Hogan
and Young American. Shrugs
indifferently and turns atten-
tion toward speech in other
room.

168. Large room back of saloon.
C.U. Radical - speaking

169. Small room back of saloon.
C.U. Young American.

Turns away from Hogan and looks
toward door to larger room

170. Small room back of saloon
Near door to larger room.

Tom brushes flag aside to see
better but it falls down further
than before. He reaches up
impatiently and pulls at it. It
comes down - falling to the floor
but he simply looks at it and
walks on into the room

171. Small room back of saloon.
 C.U. Young American
 Looking toward doorway of larger
 room - face grim with indig-
 nation.

172. Small room back of saloon
 Full shot
 Young American strides across
 to door and picks up the flag

173. Larger room
 Near door to smaller room.
 American holding flag and gazing
 angrily into room. Slowly
 stands it up against wall, and
 then walks deliberately into
 room back of camera

174. Larger room.
 Medium.
 Young American on from door and
 walks up to Tom as others look
 at him curiously. He grasps
 Tom by the shoulder and spinning
 him around, points toward the
 flag and tells him

Title "Go over there and hang
 it up again!"

Tom looks at him amazed - others
 crowd around them - Orloff demand-
 ing to know who he is and how he
 gets that way

174. continued.

One of the men slugs the Young American and he turns on him. Free-for-all fight starts, Tom getting out of the way

175. Larger room back of saloon.
C.U. Tom

Watching fight

176. Large room. Full scene

Young American fighting off the whole crowd. Gorman encouraging them. Picks up bottle and hurls it but misses the Young American. Someone trips him and he falls with two on top of him

177. Large room
C.U. Tom

Watching - now seeming just a trifle concerned and wondering what to do

Shoot plenty for development of change of attitude

Title

SOMEWHERE, IN EVERYMAN -
A SPARK -

Tom watching - finally enraged - starts toward fight

178. Large room - full scene

Young American on floor with three or four on him. Tom starts toward them and grabs a chair. Starts swinging it and knocking them off the prostrate man.

Young American struggles to his feet. Cops enter. Gorman yells to them to grab the Young American, and Tom.

179. Large room

C.U. Young American in hands of a cop. Questions him, authoritatively. He tells the cop what has happened

180. Large room.

Medium - Gorman and another cop. Cop is telling him apologetically

Title _____

"We had orders to break up this meeting."

Gorman is speechless with rage

181. Large room.

C.U. Cop and Young American. Cop has released him and has accepted his explanation. American tells him, angrily

Title

"It's too bad you haven't
orders to close this place!"

The Cop grins and shakes his head,
replying

Title

"This is Boss Gorman's joint -
and he gives more orders than
he takes!"

The Young American nods understand-
ingly, looking toward Gorman as
if determining upon certain action

182. Large room.

Full scene.

Cops drives Radicals out. Tom
remains with Gorman and Young
American, who goes over to Gorman
and hands him a card

183. Large room

Medium shot

- Young American and Gorman
He gives Gorman a card. The man
looks at it - and then up at him
with a sneer. The Young American
tells him

Title

"You'll either close this
place in forty-eight hours
or it will be closed for
you!"

183 continued.

Gorman lowers his eyes for a second- and then looks at the Young American again without a word. It is evident to Gorman that he means what he says. He turns and slouches off.

The Young American turns and is about to start off when he stops - looking toward smaller room with a slight smile

184. Large room

Near door to smaller room.

Tom is putting flag back where it was over the door. Doesn't look back. Simply goes on out into next room.

185. Large room.

C.U. Young American

He is smiling with amusement. Begins straightening his collar etc. as scene FADES

Title

WITHIN A WEEK - VAST
CHANGES IN THE HOME OF
TOM MATHER.

186. FADE IN - lower room of Mather dwelling

The room looks tidier and brighter. There is food on the table and Jane, better dressed than before, is placing a steaming coffee pot on a platter. Tom sits sullenly nearby, watching

Title

CHANGESxaxBEYONDzTOM's
 UNDERSTANDING, AND THEREFORE
 AROUSING DISTRUST AND SUSPICION.

CHANGES - BEYOND TOM'S
 UNDERSTANDING, AND THEREFORE
 AROUSING DISTRUST AND SUSPICION

187. Lower room in dwelling

C.W. Tom - watching Jane sullenly and
 suspiciously. Suddenly
 speaks to her. "Say - !"

188. Lower room in dwelling

C.U. Jane standing near table.
 Looking toward Tom worriedly.
 "What is it?" she asks dully.

189. Lower room in dwelling

Medium.

Tom walks toward table and
 says, suspiciously

Title

"I ain't gonner ask
 you a second time.
 Who died and left
 you a fortune?"

Jane lowers her eyes - makes
 no reply. Tom moves to her
 side swiftly and grasps her
 by the arm angrily

190. Lower room in dwelling
Near door to exterior
Young American enters and
stops - looking toward Tom
and Jane with surprise

191. Lower room in dwelling
C.U. Tom and Jane
He still holds her roughly,
and stands glaring across
toward the Young American.
Jane gives a little cry of
pain

192. Lower room
Full shot
Young American crosses room
swiftly and takes Tom's collar,
pulling him away. Tom makes
a leap for him and they crash
down across the table.
The Young American manages
to get to his feet and hits
Tom, sending him staggering
back against wall

193. Lower room
C.U. Tom In position against wall.
Says angrily

Title

"So, you make me pick up
a flag one minute an'
try to break up my home
the next, eh?"

Tom sarcastically asking
question

194. Lower room.

Medium.

Tom, Young American and Jane
The Young American smiles - then
laughs heartily at Tom, denying
the charge. Turns to Jane
and asks her, "If this your
husband?" She nods slowly.
Tom interjects

Title

"Yes, I'm her husband -
an' I reckon I got some
rights around here, too!"

The Young American nods - agree-
ing. "Certainly, you have!"
And then telling him

Title

"I'm glad to find you home.
I've come to ask if you'll
let me put your boy in
school and your daughter
in a hospital."

Tom surprised and turns doubt-
fully to Jane. But she is shak-
ing her head, hopelessly - saying
to the Young American

Title

"I need Sonny. His earn-
ings are all we have."

194 continued

The Young American turns from her to stare at Tom in amazement.

Then to Jane, "You mean - that he does nothing?" She shakes her head, affirmatively - sadly.

He turns on Tom who stands with a hang-dog expression, and says to him,

Title _____

"So, you are NOT the man of the family, after all!"

Tom makes no reply - sheepishly sits down near table and Jane impulsively goes to him, kneeling beside him

195. Lower room

C.U. Jane and Tom - Jane kneeling beside him. Pleads with him

Title _____

"Tom, let's give the children a chance - I'll work hard too, if you will!"

Tom uncomfortable, and cannot yield gracefully. Looks at her sourly, and replies

Title _____

"All right! Let 'em go! There'll be some peace around this dump!"

195 continued.

Jane looks up toward the Young American, hopefully. Rises

196. Lower room
Medium.

The Young American accepts the matter as settled. Tells her

Title

"Have them ready in the morning. I'll call for them."

He exits - as scene FADES.

Title FADE IN

THE MOTHER OF MOST ANY MAN CAN LOOK INTO HIS HEART AND SEE MORE THAN HE EVEN SUSPECTS HIMSELF.

197. Living room - American's home.
Young American and Mother standing near camera - he with hat in hand. Is telling her with enthusiasm

Title

"The doctors at the hospital say she can be cured!"

197 continued.

Mother looks at him, with humorous suspicion - as if she suspects that he has more interest in the girl than he admits.

Then laughingly, kisses him, and he exits.

Mother watches after him, thoughtfully.

FADE

FADE IN

198. Lower room in Mather dwelling

Tom, Jane, Sonny and Dorothy.

Dorothy, ready to leave, sits watching Jane packing things into old valise for Sonny.

Tom sits near, watching glumly. Sonny helping his mother, excited over going away

199. Lower room

Medium - Sonny and Jane

She pauses in her packing, to look up at Sonny - her expression sad, even though she is trying to appear happy. There are tears in her eyes. Suddenly, she draws him to her, holding him close and telling him

Title

"Oh, Sonny - I'm so happy!"

Sonny looks at her, somewhat amazed - saying

Title

"People don't cry when they're happy!"

222.
199 continued

Jane declares that they do and releases him to go on with her packing - but more to hide her tears than anything else.

200. Lower room
full scene.

Dorothy looks toward door with happy expectancy.

Sonny runs to open it - The Young American enters - telling them he is all ready for them.

Dorothy is trying to get to her feet. He hurries to help her.

Jane throws her arms around Sonny and kisses him.

201. Lower room
C.U. Tom

Looking on, glumly

202. Lower room - full scene

Jane goes to Dorothy and kisses her goodbye. Sonny runs on ahead to exterior. Jane, Dorothy and the Young American follow toward exterior. Tom sits - forgotten and unnoticed

Title

FORGOTTEN

203. Lower room.
C.U. Tom

Watching them leave - sorrowful
expression. Drops his head
finally and sighs deeply

204. Exterior Mather house
Close to doorway

Jane stands in doorway, tears
in her eyes - trying to appear
cheerful as she waves goodbye

205. Exterior - near curb.

Young American - Sonny and
Dorothy in car - driving off.
Dorothy and Sonny waving back
at Jane

206. Exterior house - near doorway

Jane watching them going off.
Finally drops her head, as a
great sob rises in her throat

207. Lower room.

Full scene.

Tom pacing up and down room
as though working up a rage.
Jane enters to him - but stops
as he snarls at her

Title

"Forgot me, they did!
A fine coupla kids!"

Grabs his hat and exits.
Jane sinks down on chair and at
table and buries her head in her
arms.
FADE OUT

Title

A SLENDER THREAD - WEAKENED
BY UNNUMBERED BURDENS -
STRAINED AT LAST TO THE
BREAKING POINT.

208. Lower room.

DUSK

Full scene.

Jane with head on table. Slowly
raises it. Gets slowly to her
feet and holds to the table for
support for a moment. Then
haltingly, starts for upper floor.

209. Back room of saloon.

Tom, sitting glumly at table -
half-filled whiskey glass before
him. Suddenly, almost overcome
by sorrowful thoughts. Head
sinks down on one hand and he
stares off sadly

Title

SOMEWHERE, IN EVERY MAN -
A SPARK; BE IT EVER SO
FEEBLE.

210. Back room of saloon.
Close up of Tom.

Tears in his eyes. A sob rises in his throat - he bows his head. Then suddenly looks up, with a new expression in his face of determination

Title

A SUDDEN URGE TO SEEK
FORGIVENESS - TO ASK
ANOTHER CHANCE.

211. Back room of saloon.
Full shot.

Tom rises to his feet. With an oath, he sends the half-filled whiskey glass crashing to the floor, and stalks out

FADE

FADE IN
212. Upper room in dwelling
DIM LIGHT

Jane has sunk down on floor half-sprawled in Dorothy's chair by window. She is very still

213. Lower room.
DIM LIGHT

Tom enters from exterior. Looks around with surprise.

214. Lower room.
DIM LIGHT

Close up of Tom - calls,
"Jane!"

215. Upper room
DIM LIGHT

Close up - Jane lying half in
chair - still

216. Lower room.
DIM LIGHT

Close up Tom - listens. Looks
worried

217. Lower room
DIM LIGHT

Full set. Tom stalks toward
upper floor

218. Upper room.
DIM LIGHT

Full set. Jane in same position.
Tom enters and stops suddenly,
staring at her. Then suddenly
crosses to her hurriedly

219. Upper room.
DIM LIGHT

C.U. Tom and Jane

Tom enters close-up - speaks to
her. Takes hold of her and
starts to raise her up when he
suddenly realizes that she is
dead. Gently lets her down

220. Upper room

Close up of Tom - kneeling beside chair.
Staring off as though dumb-
founded. Then suddenly calls
to her frantically.

Stops, with eyes staring -
realization at last that she is
dead. Tears come to his eyes.
He closes them and lifts his
face, reverently, mumbling a
prayer

Title

"Oh, God - forgive - !"

Continue close-up - slowly
fade it out.

Title FADE IN

ANOTHER MORNING - FINDING
MR. BULL GORMAN SEEING RED.
AND WHEN A BULL SEES RED -

221. Large room back of saloon.

The floor is littered with broken
bottles - furniture smashed -
general wreckage.

Gorman - bartender and Orloff
discovered.

Gorman is raging as he paces the
floor, a picture of wrath.

Stops, and says to Orloff

Title

"I'll get him for this!
He put the Federal dry
agents on me and I'm
lucky to be out on bail!"

Gorman furiously concluding threat

222. Exterior hospital
Young American getting out of
auto and exits to hospital

223. Large room back of saloon.
Gorman still raving. Orloff
goes up to him and makes a quiet
suggestion. Gorman quiets down
and becomes interested. "All
right! Here's a five spot!
There'll be more if you do it!"
Gives him a bill and Orloff exits.

224. Lower room in dwelling
Tom at table - Bible before him.
Seems changed; much depressed and
sorrowful. Idly opens cover of
Bible

225. Lower room in dwelling
C.U. Tom at table
Opens cover of Bible

226. INSERT. Front page of Bible, inscribed in
Jane's handwriting
JANE MATHER

The card is inserted between the
pages of the Bible - about half
way through the book.

227. Lower room of dwelling

Close up Tom at table.

Suddenly sees the card between the
pages of the Bible and opens Bible
to that place.

Picks up card and reads it.
Raises his eyes with surprise and
then puts card in pocket. Glances
at page of Bible and gives a
sudden start, his eyes staring in
amazement

228. CLOSE UP - 38th and 39th verses in Chapter
XXIII - Gospel of St. Matthew.

38. Behold, your house is left
unto you desolate.

39. For I say unto you, Ye shall
not see me henceforth, till
ye shall say, Blessed is he
that cometh in the name of
the Lord.

228. Lower room of dwelling.

Close up of Tom at table

Raises his eyes from Bible and
sits back - a picture of desola-
tion.

229. Exterior Mather home

Close to doorway.

Rutledge enters, looking for number of house. Satisfies himself that this is the place and knocks at door

230. Lower room of dwelling

Medium shot - Tom at table. Open Bible is before him and he has drawn the card from his pocket to read it again. Hears a knock at the door and puts card down on table as he calls, "Come in."

231. Lower room in dwelling

Full scene

Rutledge enters to Tom. Offers his hand - telling him

Title

"I was asked to look you up - and offer you a job."

Tom surprised - hardly knows what to say - then nods, and asks Rutledge to sit

Title

Meanwhile - Dorothy sets out upon a great adventure.

232. Corridor in hospital - near door of operating room.

Stretcher - Dorothy on it - is wheeled in - Young American walking beside it, talking to her. It pauses, as attendant goes to open door to operating room.

233. Corridor in hospital

C.U. Young American and Dorothy

He takes her hand and encourages her. She is dubious - holds to his hand as if reluctant to leave him for what lies ahead of her. He reassures her gently

234. Corridor in hospital

Long shot

Stretcher is rolled off scene into operating room. American turns as door closes behind it and slowly, worriedly, walks toward camera

235.

Title

Sonny - at a summer camp school - was a member of the awkward squad.

235. Exterior - open field.

Five boys - Sonny at one end of the line, marching toward camera under the command of a very bored cadet. He halts them on the 25 foot line and they stop with a very ragged line.

235 continued.

The boys have air-rifles and some uniformity of clothing.

Leader stands aside to give drill orders. Let them get all balled up and jab each other with their rifles as they try to execute drills.

~~XXXXXXXXXX~~

236. Corridor of hospital

Young American pacing up and down corridor, as if awaiting results worriedly.

Nurse enters hurriedly from operating room and exits toward camera as if hurriedly going for something.

He watches after her with alarm

237. Exterior - open field as in 235.

Cadet is marching boys toward camera and gives order for a "right wheel". Sonny on the end of the line, has to run fast in order to swing around with the line and keep his position.

238. Corridor in hospital.

Young American waiting - pacing the floor.

Door at end of corridor opens and Doctor enters from operating room. American stops him, worriedly and asks him how she is.

Doctor replies in very professional manner

Title _____

"Well, if she gains strength
in the articulation of the
femur and innominate bone - "

Doctor pauses - The Young American
looks at him, puzzled. Doctor
remembers ~~suddenly~~ suddenly that
he is talking professionally and
laughs. Then assures him that
she will be all right, he thinks.
FADE OUT.

Title _____

PASSING MONTHS

BULL GORMAN WAS NOT A MAN
TO FORGET AN ENEMY - AND THE
TIME ONLY INCREASED HIS
DESIRE FOR REVENGE.

239. Small room back of saloon.
Gorman and Hogan discovered.
Orloff enters briskly - has news
for Gorman, and sits to tell him

Title _____

"I think you can kill two
birds with one stone.
The girl is at his house
outside the city."

Gorman interested - Hogan also.

Title _____

AND MR. HOGAN HAD NOT
FORGOTTEN.

240. small room back of saloon.
C.U. Hogan.

Looks interested - asks
Orloff

Title

"You mean, Tom Mather's
girl?"

241. Small room back of saloon
Medium shot

Orloff nods that he does.
Gorman begins outlining plans.

242. Lower room in dwelling

Tom enters from exterior
with two letters in his hand.
Sits at table and opens one
letter

243. Lower room in dwelling
Medium shot.

Tom reading letter sadly

INSERT - Letter - Dorothy's handwriting

and just think, mother, I
can walk now without my
crutches. I'll be so glad
to see you again. I do
hope daddy is being good to
you. Your own,
Daughter.

243 continued

Tom looks up sadly from letter.
Then drops it and opens the other
one

INSERT. letter in boyish handwriting

school. I know daddy is
being good to you.
With love,
Sonny

Tom drops the letter, shaking his
head sadly

244. Exterior Mather home
Near door

Hogan and Orloff and Daniels enter
and stop for a moment before the
door, Hogan whispering to them.

245. Lower room Mather dwelling

Tom at table. Hogan, Daniels
and Orloff enter from exterior and
greet him jovially. Sit at table
and one of them produces a bottle
of whiskey

246. Lower room in dwelling

C.U. Tom

Sits, looking from one to the other
of them, angrily but silent.

247. Exterior - curb.

Young American drives on in auto and stops. Looks toward house, curiously, and is about to leave the car when he pauses and looks back toward house again.

**248. Exterior Mather home
Near door.**

Door is open.
Hogan staggers through door as though impelled by a swift boot and falls sprawling.

**249. Exterior. C.U. Young American in auto
Amazed expression****250. Exterior Mather home
Near door**

Hogan is picking himself up as Orloff falls through door and onto Hogan. Then Daniels runs out, torn and tattered and terrified. Doesn't even stop but gets off as fast as he can. Tom appears at door, a picture of wrath, telling them to get out of his sight

**251. Exterior.
C.W. Young American in auto
Laughing.**

Continuation of 253

Tom concluding title in depressed manner. He goes on, penitent and with a heavy heart

Title

"I have sinned against God, my home - and - "

Tom falters - raises his eyes toward mantle

254. Lower room of dwelling
C.U. of the small flag on the mantle

255. Lower room of dwelling
C.U. Tom at table
He finishes with " - and even my country!"

2 56. Lower room of dwelling
C.U. the American
He is watching Tom, sympathetically. Then tells him

Title

"It doesn't matter what a man was yesterday. It's what he is today!"

Continuation of 256.

Young American concludes title
with an air of trying to encourage
Tom.

257. Lower room in dwelling
Full shot

Two men enter with dinner pails
and call to Tom.

He rises and nods to them and
gets his hat - and then goes to
the Young American, for a final
word

258. Lower room of dwelling

Medium shot - Tom and the Young American
Tom says to him, sadly

Title

"You tell the children.
I - I just couldn't!"

He says he will. Tom exits.
FADE OUT

259. FADE IN Living room - Young American's home
Dorothy enters, slowly, steadying
herself with her hand against
the wall. Mother follows her,
somewhat alarmed at her daring
and cautioning her to be care-
ful

260. Living room

C.U. Dorothy and mother

Dorothy is telling her, mischievously, and indicating the exterior

Title

"He's outside - in the summer house. I want to surprise him!"

Mother smiles - "All right, dear - but be careful".

261. Living room.

Full shot.

Mother watches somewhat anxiously but a little amused, as Dorothy slowly moves toward doorway

262. Exterior. Summer house

The Young American sits - sorrowful.

263. Exterior - lawn.

Dorothy has just managed to reach the lawn from the porch and stands looking off toward summer house, smiling.

264. Summer house

C.U. Young American.

Thinks sorrowfully of having to tell Dorothy about mother

265. Near summer house.
Dorothy approaching summer house. Young American has not heard her coming

266. Summer house
C.U. Young American
Suddenly looks up and sees her.
Surprised and goes to meet her

267. Summer house
Medium.
Young American helps Dorothy into summer house and to a seat beside him. She is laughing happily

268. Summer house
C.U. Dorothy and Young American.
Dorothy laughingly boasting of her strength. He tries to share her happiness but it is a hopeless effort. She notices his lack of enthusiasm and asks him

Title

"What is the matter?
Didn't you find mother well?"

He can't find words to answer her and she is startled by suspicions. Asks him with alarm, to tell her about her mother.
He averts his eyes and murmurs that she is dead.

269. Summer house

C.U. Dorothy

Stares at him, shocked - then closes her eyes as if a feeling of faintness has suddenly overwhelmed her

270. Summer house

Medium.

He is still staring off. She suddenly slumps against his shoulder as if overcome by her grief. He puts his arm around her, tenderly - talking to her - trying to comfort her
FADE OUT.

Title _____

SONNY HAD BEEN TOLD -

271. Exterior Mather home

Close to door.

Sonny enters with a little valise in his hand. Pauses at the door, sorrowfully and hesitant about entering.

272. lower room in dwelling

Tom pacing the floor. Hears someone at the door and stops. Sonny slowly enters and stands looking at Tom doubtfully

273. Lower room in dwelling
C.U. Tom.

Looking at Sonny sadly.
Lowers his eyes and turns
away, ashamed and sorrowful.

274. Lower room in dwelling
Medium.

Sonny enters slowly to Tom
and without saying anything to
him, takes one of his hands.
Tom turns, amazed - overjoyed
at this evidence of affection.
Stoops down and clasps Sonny
close to him, thankfully
FADE OUT

275. FADE IN - back room of saloon.

Gorman - Orloff and Hogan.
Gorman savagely telling them
of his plans for revenge.

Daniels enters to them with
an air of having something
important to impart. Sits
and tells Gorman

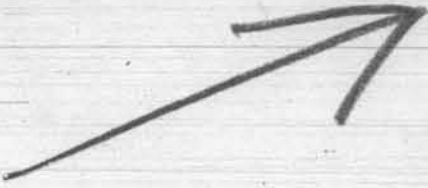
Title

"He's takin' the gal to
the cemetery this after-
noon!"

Gorman asks him if he is sure.
He declares he is - and the Boss
tells them all to get started.
Gives them final instructions
as they rise to go

Title

"No matter what happens -
get him!"



They declare they won't fail
and all exit. Gorman sits at
table, smiling with satisfac-
tion. Pulls the card from
his pocket and looks at it
with a leer. Crushes it in
his hand furiously.

276. Exterior Young American's home.

He is helping her into auto.
She has her arms full of flowers
and seems to have returned to
normal strength.

277. Lower room in dwelling

Medium.

Tom and Sonny ready to go out.
Tom ~~asks~~ tells Sonny

Title

"Your sister will be
there too. Do you
think she will forgive
me?"

Sonny thinks, gravely for a
moment. Then shakes his head
as if doubtful - and tells his
father

Title "I don't know, daddy."

Tom shakes his head as if he
is quite hopeless about it.
Both leave.
FADE OUT

~~278~~

Title A LONELY ROAD BEYOND
THE CITY -

278. FADE IN. Road.
Auto in woods at side of road,
concealed from sight of anyone
coming down road.
Orloff, Daniels and Hogan
standing in road talking

279. Road. Young American drives through
with Dorothy

~~280~~

280. Road as in 278.
Orloff and Daniels point up
road. "Here he comes!" they
say - and Hogan lies down at
side of road, face to the ground
as if unconscious. The other
two hurry off road toward their
car in the woods.

281. Road. Young American and Dorothy drive through in auto

282. Road as in 280.
Hogan face downward on side of road.
Auto, with Young American and Dorothy drives through, slowing somewhat as he notices Hogan lying beside road. He stops auto a short distance further down the road.

283. Road. C.U. Young American and Dorothy in auto. Dorothy with flowers. He is looking back, alarmed - and tells her he is going back to investigate

284. Road. Longer shot of auto
Young American gets out of car and walks back to where Hogan is lying

285. Road - near Hogan.
Young American on, hesitantly - as though believing that the man is dead. Looks closely at him, but does not touch him. Suddenly sees something about the man that makes him draw back sharply and he stares

286. Road.

Close up of Hogan - to show plainly
that he is breathing

287. Road.

Close up of the Young American.
Looking suspiciously - grins slightly

288. In woods

Orloff and Daniels, crouching -
watching toward road

289. Road.

Medium. Hogan and Young American.
He is grinning down at Hogan and
says, suddenly

Title

"Having pleasant dreams,
Hogan?"

Hogan doesn't move. He stops
smiling and looks a little concerned.
Perhaps the man is hurt, after all.
Stoop and places a hand on him.
Hogan immediately turns like a flash
and seizes him

290. Long shot - road.

Hogan and Young American
struggling on the ground. Orloff
and Daniels run on from woods.
Dorothy stands up in auto, fright-
ened.
Gets out of car and hurries off
toward woods where other car is
hidden.

291. Road. closer shot

Young American struggling with
all three on him. Orloff has
a rope

292. Woods. Dorothy hiding near auto - watching
off, terrified.

293. Road. close shot

Hogan and Daniels are holding
the Young American and Orloff
is hastily tying him up.

They pick him up and carry
him off toward car.

294. Woods. near hidden auto.

Dorothy not in sight. Men on
carrying Young American and
toss him into rear of auto.
Hogan looks toward road - then
turns to others, surprisedly

Title**"Where'd the girl go?"**

They don't know - tell him not to bother about her but to get started. He climbs into auto

295. Woods - rear of car. Dorothy hiding - Watches, frightened - desperate. Suddenly starts toward rear of car, cautiously

296. Woods - close to rear of car Dorothy creeps in - reaches for pet-cock under gas tank and opens it

297. Close up - gas tank on rear of car Dorothy's hand comes in and opens pet-cock. Gasoline starts running out.

298. Woods. Rear of auto. Dorothy draws back hastily into bushes and watches

299. Woods - from road. Men drive auto out onto road and start down road in it at high speed

300. Road. near Young American's auto
Dorothy on from woods. Goes
to auto, looking off worriedly
down road in direction car has
gone. Suddenly turns in
opposite direction.
Auto on with two men. She
hails it and it stops. She
explains hurriedly - begs one of
them to drive her after the car.
One man gets out and helps
her into the Young American's
auto - then gets in and drives
off. Other machine follows.

300-A ROAD. Hogan's auto goes thru.

301. Road - near policeman's booth.
Policeman inside of booth, read-
ing.
Hogan's auto coming - slows down
as it approaches camera.

302. Near policeman's booth.
Policeman inside - looks up
toward road

303. Road nearby
Hogan, Orloff and Daniel in
car - Hogan trying in vain to
make car start. Gets out
with crank in hand.

304. Near policeman's booth.
He comes to front of his booth
and looks toward road, amusedly.

Continuation of 304.

He saunters toward the car in the road

305. Road - near car.

Hogan trying to crank engine.
Others see cop coming with alarm.
He enters with an air of saying,
"What's the matter - broke down?"
Hogan nods shortly. Cop shakes
his head sympathetically.

306. Road. Two autos go through fast

307. Road - near policeman's booth.

Cop standing talking pleasantly
to Orloff and Daniels in the car.
Hogan working like mad to get
engine started.

307-A. C.U. Prisoner in auto

307-B. Continuation of 307

308. Road. Two autos go through fast

309. Road - near policeman's booth.

LONG SHOT.

Cop talking to Orloff and Daniels.
Two autos can be seen far up road,
coming toward camera.

First one skids to a stop and
Dorothy jumps to her feet calling
to the cop

309 continued.

Orloff and Daniels jump from the car and Hogan stumbles as he tries to get clear of the front bumper.

Cop draws revolver and yells to the two running men to halt and come back. Orders Hogan too, to get up on his feet and join the others. Dorothy has run to the car and is climbing into the tonneau

310. In auto.

Young American bound and gagged on floor. Dorothy on and starts untying him

311. Long shot. Road.

Cop taking Hogan, Daniels and Orloff toward his booth. Puts them inside and locks door.
FADE OUT

Title _____ FADE IN _____

AT THE END OF THE DAY -

312. - FADE IN - Shooting toward setting sun - across rising ground in cemetery. Tom and Sonny silhouetted against sky, as they stand together with heads bowed, in distance.

313. Exterior cemetery entrance gates
 Young American and Dorothy getting out of auto. His coat is torn, face bruised and there are other minor evidences of recent fight. He walks with a slight limp as they move slowly toward cemetery

314. Cemetery (This is on brow of a hill so that there need only be a suggestion of a few other graves nearby. Medium shot. Would suggest a soft-focus mat to render surrounding graves indefinite.)

Tom and Sonny - hats in hands - are standing silently looking down on a flower strewn mound. Tom looks up slowly and off looks off. Sonny does likewise

315. Path in park.
 Young American and Dorothy slowly walking toward camera. She has seen her father ahead of her and is approaching him somewhat doubtfully. She is not sure that she has forgiven him.

316. cemetery - as in 314.
 Tom and Sonny. Tom drops his head. Sonny runs off scene to meet Dorothy. In a moment Dorothy, Young American and Sonny enter and stand on opposite side of scene to Tom.

317. Nearby grave.

Colonel Woodson discovered -
arranging some flowers on the
grave. He stands up, stiffly
and wipes his forehead with his
handkerchief - as he does, he
sees something nearby which he
pauses and watches curiously

318. Same as 316. Group at grave.

Tom standing off, alone - at one
side of grave, takes out his hand-
kerchief and the card comes out of
his pocket, falling to the ground.
He does not notice it

319. Nearby grave.

Colonel Woodson starts over slowly
toward nearby group

320. Near first grave - as in 318.

Medium - Tom alone on one side of
grave.

Colonel enters - eyes on ground -
and picks up the card which he
holds out to Tom. "You dropped
this, Sir!"

Tom takes it - and looks at it

321. INSERT. Card

Mr. Franklin Jones
"Protector of the Weak and Innocent -
Defender of the Helpless -
A believer in the Sanctity of the
Home."

(at bottom of card)

_____ The Fifth Horseman Society

322. Cemetery - full scene at grave

Tom thanks the Colonel - who stands a little back of him.

Tom then calls softly to Sonny and the boy comes over to him, not yet recognizing the old Colonel.

Tom shows him the card, and tells him

Title _____

"I found this - among your mother's things, Sonny."

Sonny nods, gravely looking up from the card - and then seeing the Colonel. His face lights up and he goes to him, greeting him affectionately

323. Cemetery

Medium of Colonel and Sonny. Sonny says to the old Colonel, his young face alight with enthusiasm

Title _____

"You see that man - with my sister?"

Both look toward nearby grave

324. Near grave.

Young American and Dorothy on one side of grave - Tom on other side.

The Young American moves away from Dorothy toward Tom - and Dorothy sinks down on her knees beside the grave

325. Near grave - Soft focus.
Medium

Dorothy on knees beside grave
DISSOLVE IN, STANDING BESIDE HER,
THE HORSEMAN

326. Cemetery
Sonny and Colonel.

Both looking toward Dorothy.
The Colonel says gravely, without moving his eyes from distant scene

Title

"There's no one with
your sister now, Sonny."

Sonny and Colonel looking. Sonny then looks up at him in amazement. Looks again toward distant scene and then says, "There is someone! There is someone with her!"

327. Near grave - soft focus

Dorothy kneeling - head bowed.
Vision standing beside her, slowly
raises broad-sword and gently
touches her on the shoulder.
It dissolves out - as Dorothy
raises her eyes and says with
deep feeling

Title

"- as we forgive those,
who trespass against us!"

Dorothy goes on with prayer

328. Sonny and Colonel

Sonny and Colonel both looking
off toward Dorothy - then Sonny
looks up at him, holding up the
card and saying with his eyes
alight

Title

"It is the Spirit you
told me about!"

The Colonel is amazed. Bends
down to Sonny, his old hands on
the boy's shoulders - asking him
excitedly

Title _____

"What have you seen, boy?
A Horseman, clothed in
white - standing there?"

Sonny gravely replies, "I did!"
The old Colonel gazes at him in
awe and then slowly straightens
up - looking toward distant scene

329. Near grave - Tom and Young American
Dorothy slowly enters - stands before
Tom, looking at him pityingly -
then placing her hand on his arm,
a little gesture of forgiveness,
and he takes her in his arms with
a broken, "Dorothy - my little
girl!"

330. Sonny and the Colonel
Looking off. The Colonel says
to Sonny.

Title _____

"You see, Sonny - we have
but to seek, and we shall
find.....the Christly
Spirit of Yesterday, Today
and Forever!"

Sonny nodding soberly.
Tom enters to them and Sonny is
in the midst of telling his father

about his friend, the Colonel, when he glances toward the distant grave and stops -

His face breaks into a smile and he calls his father's attention to Dorothy and the Young American.

Tom looks - then, smiling, tells Sonny that they mustn't watch.....and all three turn their backs toward the lovers off scene.

FADE OUT

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